

another word, or to change a word. If one part of a building does not seem to belong to the whole, the work is imperfect; every part must seem to be necessary to every other part. In the most mechanical product of art, as in the most graceful organism of nature, all parts must seem to have a direct relationship to one centre. Thus every true work of art must possess organic *unity*. The artist must assimilate the elemental modes of nature's procedure; he must so paint his picture or carve his statue that it shall seem to have grown. This is especially true of expression: it is the process of a living organism, and any inconsistency or violation of organic unity destroys it immediately. Now, organic unity in Vocal Expression can be secured only by awakening the right impulse. Each idea must be so vividly and intensely realized as to bring all man's agents and languages into co-operation.

Freedom is the opportunity granted to anything to accomplish the ends of its being. Nature is *free*: there is an impulse in a rose-bud to bloom; and if left alone, under normal conditions, the rose will unfold. Everywhere in nature the impulse to move manifests itself in great varieties, in surprising modes of motion,—an impulse of force flows out through the most open road. So it is with speaking. Not only do we speak from within outward, from one central conception of the mind, but there is always an element of freedom in the modulations of the voice. The subtle changes of pitch, the length of pauses, the length and direction of inflection, cannot be made subservient to mechanical rules. To be natural it is necessary to be free.

To be free and natural, however, does not mean to be wildly impulsive or extravagant. In nature, the toad never tries to expand into the ox; there is no impulse in the elm to change itself into an oak. On the contrary, the delicate rose is unfolded in a very firm cup, the leaves of the palm are stitched together most firmly to prevent the premature effusion of life. Freedom is not license, even in nature; but is obedience to spontaneous

impulses, harmoniously co-ordinated. The impulse to guide and direct, to regulate and restrain, is almost as spontaneous as the impulse to unfold: there is ever a simultaneous unfolding of the two impulses. Another most important quality of nature, therefore, is *harmony*, or temperance. These elements not only appear in noble and classic art, but they are also qualities of nature. We never find an oak leaf upon a willow tree: nature is always governed by a law of consistency or harmony. Accordingly, nature always acts from a centre spontaneously, freely and harmoniously outward; and, to be natural, the utterance, the manifestation of thought and feeling through the voice and body, must act in the same way.

In the development of expression, although the impulses of the heart are to be guided and regulated, yet the true art of speaking is not a substitute for nature: it must ever be founded upon nature. Nature's impulses must be studied and respected. There are right tendencies with which there must be no interference, and which must not be repressed by mechanical rules and regulations. In fact, the right impulses must be awakened as the very first step in developing Vocal Expression, or no adequate progress can be secured.

The impulse and struggle to express come to the child with the first thought and feeling. Expression as naturally follows impression as expiration follows inspiration in breathing. Is not expression, therefore, as near to nature as we can get? Is not expression dependent upon the most natural awakening of the spontaneous impulses of human nature? Does not its development, its power, depend primarily upon awakening a central impulse, upon giving it freedom, and a harmonious co-ordination of the complex impulses from all parts of our nature into unity, and into complete accord with the elemental modes of nature's proceedings?

Expression implies cause, means, and effect. Hence, the only methods of making expression possible, are by stimulating



the cause, developing and securing control over the organic means, or by accomplishing better effects. That is, to secure right thinking and feeling, to train the voice and the body to make them more flexible, responsive, and adequate agents, and to bring all their actions into the possession of the will; or, by a knowledge of the laws of effect in nature, to secure a better choice of technical actions and modes of execution.

The greatest danger in the development of expression is artificiality and affectation. To avoid these, the first step should be to stimulate and become conscious of the nature and force of the true spontaneous impulses of our own minds. It is necessary to distinguish between the spontaneous power of genuine life, and the plenitude of its expression in every part of the body: its noble simplicity and ease on the one hand, and on the other the mechanical forcing, or mere volitional execution of certain superficial and artificial acts of voice or body.

Art has been defined as "play under the influence of order." The element of art called "play" comes from nature; the element of order comes from the deliberative action of the human mind. Different arts possess these elements in different degrees. In the mechanical arts, everything is made according to measure; there is little if any of the free play of nature. The force that produced them acted like a machine, — the "order" is an external and a mechanical adjustment. The Fine Arts, on the contrary, have more of the free, spontaneous play of nature, but the "order" itself is not external, — it is hidden; it is a part of the life and the force, seemingly, that produced the art. The "order" itself is like the order of nature. In the conventional or decorative arts the element of order is more pronounced; but in all expressive art the regulation seems as hidden, as much a part of the play, as the noble, easy, and graceful restraint of a cultivated and disciplined human being.

In any endeavor to improve or develop an art like Vocal Expression, the question arises, shall we begin by securing

order, by developing the deliberative and conscious element, or shall we endeavor to stimulate the spontaneous play of nature? Shall we begin with the effect, in other words, or with the cause? Is not beginning with the effect, the method which is so common, the cause of the affectation and artificiality which so frequently accompany such instruction?

In beginning the study of music or painting, or any art which requires the use of a mechanical tool, it may be necessary to proceed according to Goethe's principle, — "all art is preceded by a certain mechanical expertness." In an art like Vocal Expression, however, we must remember that there is a tendency in the very impulse itself to dictate its own proper expression. It is nearer to nature, its very organism is a part of nature; its tool is an agent, — not an external or mechanical instrument, but a part of the same being in which the thought, the emotion, the impulse itself awakens. Hence, in developing Vocal Expression, it is well to remember the old adage, "We cannot learn to swim without going into the water." But, in the development of other forms of art, there would be less artificial and mechanical results if there was an endeavor to awaken the artistic nature, — to stimulate the artistic impulse, as well as to develop skill in execution.

Natural expression is simply the overflow of emotion, and as all art is founded upon nature, and as there must be material before that material can be regulated, and impulse before that impulse can be guided, a cause before the effect, the first aim should be to stimulate and to observe the impulse to speak.

*Problem I.* To develop Vocal Expression, therefore, become conscious of the impulse to express. Meditate upon some beautiful poem or passage of good literature, until something of the feeling that dominated the heart of the author is awakened, — then simply give it voice and become conscious of the spontaneous tendency of noble thought and feeling to dominate voice and body.



3 SOMETIMES on lonely mountain-meres, I find a magic bark;  
 I leap on board: no helmsman steers: I float till all is dark.  
 A gentle sound, an awful light! three angels bear the Holy Grail:  
 With folded feet, in stoles of white, on sleeping wings they sail.  
 Ah, blessed vision! blood of God! my spirit beats her mortal bars,  
 As down dark tides the glory slides, and star-like mingles with the stars.  
 The clouds are broken in the sky, and thro' the mountain walls  
 A rolling organ harmony swells up, and shakes and falls.  
 Then move the trees, the cypresses nod, wings flutter, voices hover clear:  
 "O just and faithful knight of God! ride on! the prize is near."  
 So pass I hostel, hall, and grange; by bridge and ford, by park and pale.  
 All-arm'd I ride, whate'er betide, until I find the Holy Grail.  
 "Sir Galahad."

Tennyson.

## II. SEQUENCE OF IDEAS.

4 UPROSE the merry Sphinx, and crouched no more in stone;  
 She melted into purple cloud, she silvered in the moon.  
 She spired into a yellow flame, she flowered in blossoms red;  
 She flowed into a foaming wave, she stood Monadnoc's head.

Emerson.

THE study of nature shows that to develop expression, actions must be traced to their elements, and faults to their causes; and that work must begin there. The fundamental element in expression is thinking; all expression is primarily an effort to reveal thought.

What are the primary elements of thinking? If we endeavor to recall the events of a day, or the objects we have seen in a walk, we find that the mind proceeds from idea to idea, by a series of pulsations. We rest a moment upon one thing, then leap to another, according to the law of association of ideas. This action of the mind is well illustrated by Coleridge: "Most of my readers will have observed a small water insect on the surface of rivulets, which throws a cinque-spotted shadow, fringed with prismatic colors, on the sunny bottom of the brook; and will have noticed how the little animal wins its way up against the stream, by alternate pulses of active and passive motion,—now resisting the current, and now yielding to it, in

order to gather strength and a momentary fulcrum for a further propulsion. This is no unapt emblem of the mind's self-experience in the act of thinking."

Professor James has shown that even in holding the attention of the mind upon the simplest object, there is this rhythmic pulsation. It is impossible to maintain continuity of attention without it: if we hold our attention upon an apple, for example, we observe first one thing, such as its color, and then another,—its size, shape, or perhaps its variety. So well attested is this experience, that it may be regarded as the most fundamental action of the mind in thinking.

These characteristics of the act of thinking will be seen by observing the difference between musing and thinking. In musing, the mind drifts from idea to idea, independent of the will. There is little concentration or direction of the mind: it moves passively from idea to idea. In thinking, however, there is an accentuation of successive pulsations. The mind concentrates its attention upon one idea, placing this in the foreground, and placing others in the background; then chooses another idea from the many possible associations, and directs attention to that. The prolonging of the concentration of the mind upon an idea is called "attention."

If we read a simple poem or story to ourselves, the mind forms one image, then another, so that there is a series of ideas. These ideas are clear, distinct, and adequate, and awaken the impulses of the soul in proportion to the degree of concentration, length of attention, upon each idea in succession. The apprehension or realization of the thought of the poem is entirely dependent upon the progressive transition of the mind.

The question now arises, what is the difference between the act of thinking alone for ourselves, and the act of thinking when we are endeavoring to convey our thought to others? One difference is, that when we are thinking for ourselves, the mind glides quickly from image to image; but when we are thinking





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